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Pastorale	.40
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CHAFFIN, LUCIEN G.

In Springtime

.40

DEBUSSY, CLAUDE

Rêverie (Palmer Christian)

.25

(All prices are net no discount)



BOSTON, MASSACHUSETTS

THE BOSTON MUSIC COMPANY

NEW YORK: G. SCHIRMER, INC.

LONDON: WINTHROP ROGERS, LTD.



To Mr. Clarence Dickinson

In Springtime

"The heart is young in Springtime,
Birds sing their merriest notes"

Old Poem

Prepare { Swell: soft string-tone 8'
Great: Flute 8'
Choir: soft Flute 8
Pedal: Lieblich Gedeckt 16'

Andantino semplice

LUCIEN G. CHAFFIN

Manuals

Pedal

Ch. *mp*

Sw. *p*

add to Sw.
Stopped
Diapason 8

Sw.

mf

rit.

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For all countries

B. M. Co. 5881c

Poco più mosso

Sw. Gt. poco accel. Gt.

rit. Sw. Gt. poco accel.

Tempo I^o
Ch. *mp* Flute 8' and Clarinet

rit. Sw. *p* string-tone 8'

First system of a musical score in G major. The treble staff features a melodic line with eighth and sixteenth notes, ending with a *rit.* (ritardando) marking. The piano accompaniment consists of chords and single notes in both staves.

Second system of the musical score. It begins with the instruction "Gt. *mf* with Ch. coupled *animando*". The guitar part has a melodic line with triplets. The piano accompaniment features chords. The system concludes with the instruction "add to Ch." and a *f* *giocoso* section marked with a triplet.

Third system of the musical score. The guitar part continues with a melodic line, including a triplet. The piano accompaniment features chords. The system concludes with an *accel.* (accelerando) marking.

Fourth system of the musical score. The guitar part features a melodic line with triplets. The piano accompaniment features chords. The system concludes with a *cresc.* (crescendo) marking.

Vivace
Quasi Cadenza

Sw. *p* Flute and Voix Céleste

Presto

off Voix Céleste

pp *leggiero* *cresc. poco a poco*

Sw. Flute only

pp *leggiero* *cresc. poco a poco*

pp *leggiero* *cresc. poco a poco*



First system of a musical score in G major (one sharp). The right hand plays a continuous eighth-note pattern. The left hand has a single note in the first measure, followed by rests, and then a half-note pattern in the final two measures. A *cresc.* (crescendo) marking is placed above the left hand in the third measure.



Second system of the musical score. The right hand continues the eighth-note pattern. The left hand has a single note in the first measure, followed by rests, and then a half-note pattern in the final two measures. A *dim.* (diminuendo) marking is placed above the left hand in the fourth measure.



Third system of the musical score. The right hand begins with a *rit.* (ritardando) marking, followed by a *p* (piano) dynamic, then a *pp* (pianissimo) dynamic, and finally a *rall.* (rallentando) marking. The left hand has a single note in the first measure, followed by rests, and then a half-note pattern in the final two measures. A *dim.* (diminuendo) marking is placed above the left hand in the fourth measure. The system concludes with a 3/4 time signature change.

Tempo I^oCh. *mp* FluteSw. *p* string-tone (Tremulant)

The first system of musical notation features a Flute part in the upper staff and a String Tone part in the lower staff. The Flute part begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, 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THE BOSTON MUSIC CO., BOSTON, MASS.

Legend

Swell: Salicional 8', Stopped Diapason 8' and Oboe
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Pedal: soft 16' (Sw. to Ch.)

RENE L. BECKER

Andante ed espressivo

Manuals

Pedal

Oboe alone (Tremulant)

Ch. Dulciana 8'

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Choir: Soft string tone, 8'
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Manuals

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poco rit. a tempo

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Great: Soft 8' (Sw. to Gt.)
Choir: Soft 8'
Pedal: Soft 16' and 8' (or Ch. to Ped.)

ANTON RUBINSTEIN
Transcribed by Sumner Salter

Adagio

Sw. mp quasi recit. rit. a tempo ben cantando e sempre ben legato

Manuals

Pedal

add Diapason cresc. f. off Diapason espressivo

*) Introduction of two measures by S.S., ad lib.

B. M. Co. 5554

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Sabbath Reverie Mélodie lyrique

Prepare (Swell: Oboe
Great (or Choir): Dulciana 8' (Unda Maris)
Pedal: Bourdon 16' (Gt. to Ped.)

MARCUS H. CARROLL

Quasi lento

Sw. rit. Gt. (or Ch.) espressivo

Manuals

Pedal

cresc. add Melodia 8'

dim. p cresc. off Melodia f. off Oboe pp Sw. Voix Céleste with Tremulant off Gt. to Ped. off Bourdon 16' Sw. to Ped. only, 8' ft.

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